

Brachigraphy, Post-writ,  
OR,  
THE ART  
OF  
*Short-writing.*

The Summe whereof is couch-  
ed into one Table, plainly demon-  
strating the whole Method of the  
INVENTION.

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ties Post of Stamford.



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## To the Reader.

 *N* the breeding of this small Bodie of Short-writing I aymed at the husbanding of the Hand (as of Time and Place) that it might not with distorted Charactrs be discustomed from good formes of vsuall Letters; and to that end of the selected particles of their severall structures, I haue composed part of my Alphabet, which with a few short Rules (of the due disposure of the Characters) comprised in two Chapters, containes in effect the whole Art. Touching th' steeeme of the Method, the iudicious may satisfie himselfe, put it to the Test, and determine of the difference

## To the Reader.

twixt it and other formes, both for easie compassing and for speedie, close, secret, and pleasant dispatch. For the Angles, Breaches, Passages, Combinations and other Dimensions in this and in all other writings, are so manifest to the Eye (of judgement) that a meere stranger to the Art may plainly discerne the compendious and commodious frame of words, and by consequence be a competent iudge of the most active, swift, and close penfhip of seuerall Inuentiones resolued unto him by exemplarie demonstration. But these curiouse incorporations of Letters varied into divers Spellings by ordinary Impression, by Incorporation, by Implication, doe varie one and the same Writ into seuerall expressions, and so necessarily incumber the Lexion. A shrewd incumbrance sure, when a iudicious Tutor stands alwaies prest at elbow (or rather at each hand one) to trayne and teach to spell and speake, I meane the sence

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sence of the Place by precedent and sequent dependence, which at an instant doth trace out, lead and tread the road-way to the Reading, and clearly discusse all difficulties, which indeed are nothing (for matter of intrication, but rather the very praise of the Inuention, if duly estimated) to the various Let-  
tions in euery language attributed to the selfe same words, which carrying identitie of sound and composure, doe yet transferre the sence to farre different significations, without any imputation of confusion or imperfection to the Tongue. And all these difficulties (admit them such) are easily salued, and halfe the fourth Chapter, and all the fifth saued by applying my Letters to those formes of Short-writing, which intimate regionarie Vowels by contiguicie of Consonants (not by their contingence) as mine doth many times, and to which no Alphabet can be more accommodat; for then all coniunctions of

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Characters will be meere Incorporations sans Implication of Vowellage or intrication of the Lecture. But I haue confiued my selfe to a more exact Method, which recompenseth th' expence of some few more minutes ( which yet I may not graunt ) borrowed to th' attayning of this Theorie with the profitable purchase of many houres gaine in the Praxis, rather than for the idle fond esteeme of a small measure of truant Time ( once to be lent but oft repaireed with loane ) be alwaies bound to distracted and exorbitant Wanders, which are growne tedious both in Writs and Wits. For euery Practique hath its Art, and euery Art its Compendium, which built upon a few selected Bases, balks all circulating Complements as deviations and extrauagants, if they pursue not the direct Medium to the Meta in Quest. In approuement of which Practise my Pen ( to post to the Post-wrie ) pitches period with crase of friendly entertaine,

To the Reader.

entertaine, which obtained shall euer  
oblige me to challenge the grand Cham-  
pion S. George himselfe to afford thee  
the like at Stamford, where Post-sure  
the Post-les Posture of one of vs (though  
neither disclayme the Post) thou mayest  
 finde at Exeter Inne, where sans Rest  
I rest.

Thine in this and that

WILLIAM FOLKINGHAM.

The Record of MARCVS MANILIUS  
1060. yeeres agoe, touching the Art of  
S H O R T - writing.

*Hic et erit felix Scriptor cui Litera verbum est.*  
*Quicq; Notis Linguam superat cursumq; loquentis;*  
*Excipiens longas noua per compendia voces.* (sing  
Her'th Pen-post blest shal be whose words impre-  
One Charact is, who Tongue with Quill out-trips  
Long speeches in compendious Writ expressing.

The Post-writ to the P O S T.

*D*uly thy place and Pen may stile the Post;  
Stamford thy Stage (where Arts the Muses yore,)  
(Strangers Thee since by Troopes) (aluted host,)  
To speed the States Command; and with quaint Lore  
I bongacks thou Posts (in faire-concht current glōse)  
And sealdest up my Lines with secret skrewes;  
Whose closure Oedipus can nere disclose,  
Nor once unwinde my Laborinthian Clewes  
Which cause the winged Pen to equipage  
The fluent tongue with Characts luminous,  
The Margent small to parallel the Page,  
The Vade-mecum the Voluminous  
Bulks of selected Books of choysest Writs,  
Their Principles, their Axiomes their Flores,  
Their Abstracts briefe the Marrow of their Wits,  
Their Extracts chiefe and Quintissence of Stories:  
My Lines so limne and locke the treasurie  
Of pretious Time and iugfull Secrefie.

THE



# THE ART OF Brachigraphy.

## C A P. I.

Of the Definition and Division of the  
A R T.



R A C H I G R A P H Y is  
the Art of *Short-writing*  
impressed in compendi-  
ous Time and Place.

*Short-writing* is either  
of the bare Letter, or of  
Words composed of Letters. That I call  
Literall or Elementall, this Dictionall or  
Verball.

## C A P.

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## C A P. 2.

### *Of the Alphabet of Characters.*

**T**HE Alphabet composing the structure of words in this Method, is distinguished into three sorts of Characters, according to the severall scite and analogie they hould with the supposed *Line* or *Rule* you write by.

- 1 The first sort are such as range with, or keepe-about the ordinary pitch of the *Rule* or *Rowe*, exceeding neither in height nor depth, as are the *Medials* or *Regulars* being all the Alphabet except eight long Letters.
- 2 The second are *Altals* drawne from above, and landing at the foote of the *Line*, viz. *f. l. q. t.*
- 3 The third are *Basals*, falling from the Head of the *Line*, and landing below the Foot, viz. *b. p. r. w.* Yet all these Irregulars are reduceable, and are oft contracted (*b.* and *t.* onely excepted) to *Medials*: so *w.* becomes a Conuert, both *de facto* and *de iure*, to *u.* his proper Character. The *solc*

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*Sole Care* in these contractions is, that the haire stroaks in *p.* and *q.* be shorter than the latitude of the *Line* to distinguish them from ioynings with *c.* the floape.

### **C A P. 3.**

#### *Of incorporated Letters and double Consonants.*

**T**He *Incorporation of Letters* is a succinct contracting of *Characts* into selfe-bodied structures either *Concretine*, when they are made one by a selfe-lineall and immediat continuation of the Stroak, where imagination, rather than sensible distinction or connexion, limits th'extention and latitude of each severall Letter therein comprised. Or *Discretine*, when they are incorporated by Angular or *Lateral* coniunction, discouering the particular formes and extents of their severall *Characts*.

*Concretes* are such as are noted in the Table with *c.*

These *Incorporations* are further increased by a punctuall practise to imply *Precedence*

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*precedence and Duplicite.* Of the first, the incorporates *lp.* *lr.* *fr.* *pr.* *gth.* by a punct vnder them are inuerted into *pl.* *rl.* *rf.* *rp.* *ght.*

Of the second sort are all the *Irregulars*, which being of the same scite or posture with *b.* doe oft comprise it, intimated onely by punct ouer or vnder th incorporation to point forth the *Precedence*. *Discretes* are those (and others) in the Table left without notes.

Here I would aduise you to be perfect in the Table for the Letters and *Elementall Incorporations*, to rest well at each Stage, not chopping into another Chapter till you haue well ruminated on the last, and neuer to post-ouer nor quit a Principle nor an *Elemente* till both memorie and hand finde or forme it prest for your impression.

## C A P. 4.

### Of the Places and Regions of the Vowels.

**T**He Vowels are not alwaies expressed by pening their peculiar *Charact*s, but implied

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implied very often by puncts, places  
or touches, *ut sequatur.*

Every Row or Rainge of Letters or  
Words doth admit (imaginarily) of a  
Diapent or fivesfold diuision by parallel-  
lines cutting longwayes through the  
breadth of the Letters or Line.

The first Parallel in height and Right  
runs along the space betwixt the heads  
of the *Altals*, and th'other Letters (in  
*Medio scit*) for *a*.

The seconde leuels the heads of the  
*Medials* and *Basals* for *e*.

The third cuts through the Center  
or midst of the *Medials* for *i*.

The fourth runs by and rules the  
feet of the *Medsals* and *Altals* for *o*.

The fift and last Parallel lines the  
space twixt the feet of the *Basals* and  
th'other for *u*. see the demonstration.

In all which the Puncts in the Para-  
lels imply the five Vowels respectiuely  
suitable to their stationall Regions and  
priorities in vulgar enumeration, and  
must be laterally placed to the Dexter  
or Sinister Hand of the Consonant re-  
specting the precedence and sequence  
of

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of the implicable vowel, see the Table.

7 In like sort and position are Letters placed a part in Vowel Regions to imply interceding Vowels, but most eminently in parallels of *a. i. u.* This disiunct Implication is the usuall forme of intimating Vowels in other inuentiones of *Short writings*, and the like practise here supersedes all incumbrance of intrication through various Lexions.

8 There is another Implication of Vowels by single or mediate touch or coniunction of Consonants respectively and indifferently for all, but most frequently for *e. i. o.*

9 But the peculiar Implication of Vowels in this Method is attributed to the immediate laterall and single touch of Consonants in Vowels Regions.

10 Here note the Punctus *o. latere* (or laterall couch) attends the *Medials* retaining regionarie right of vowelage both in their elevation and depression.

11 The same Implication holds in double Consonants, which in that respect are ever esteemed as *Singlers*.

Here might I conclude Implication,  
saue

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Sauē that the Art hath lent to the two Letters that sound and style it so a Ter-  
naire of By-Charactēs for peculiar vses,  
viz. the two small Charactēs to *r.* and the  
blot to *t.*

The firſt *r.* to begin a ſyllable where 12  
the Basal frames not ſo fitly for that  
purpōſe.

The other *r.* being the leaſt producti-  
on of or to a punct, is conſtant to his  
colours, though he march moſt in the  
*Rere*, ſets vp his reſt to be no *Bigamus*  
nor *Ambodexter*, and hands but with  
one at once, for ſuch lineall league ex-  
tended to two Conſonantes diſſolues the  
*r* and the double touch turns Vowell,  
as in f. 8.

Besides this *r.* to auoid conuision  
with *n.* neuer ioynes with it, yet it admits  
punctuall production (like *n.* produced  
to an acute point for th'old *Brachigra-*  
*pher* &c.) to produce the ſyllable by  
implying *e.* after *r.* by th'extention.

For *t.* it is conuerted to the Literal or  
Liturall punct. (the Center that all  
things tend vnto) and attēnd moſt the  
ſtyle of Conſonants, to diſſolue and  
13

*B* blot

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blot out vowels of implication.

16

In other places, tis implicable like other Consonants.

### C A P. 5.

*Of blottifying or making void the Implication of Vowels.*

1 The Implication of Vowels by conjunction of Consonants is sometimes drowned in the Incorporation, but most remarkably by punct or Lettre found in the first or last parallel (over or under the point of connection) transferring the vowel to the puncture.

2 Also a double touch in the Line annihilates all coniunctives of applying e.s. o. yet g. d. ioyning thus (o) through thre Regions, stands soley on the sole and base to intimate and spell the immeasurable Basis of all blisse and goodness God soley good and infinite. For pendent Incorporations they are not within compaile of angular touch and are therefore founded sans Vowels, saue those of prolation (a point not now toucht

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coucht though of much vse) as fr. lp. sr. But the greatest scruple is when Consonants angularly ioyned are yet sounded without vowel, as the double Consonants *rd.* *rm.* *nc.* *ng.* *ns.* *rs.* which are as vusually so taken, as for their spellings *red.* *rem.* *nc.* *ng.* *nes.* *res.* nor is the reforming of this variation of Lexion ver-  
ty necessary in this Art, which aymes more at speedy dispatch in writing than in reading, yet may the nullitie be noted with any peculiar marke.

The ioyning of Vowels and Conson-  
nates implies onely themselves; yet a Vowell set apart from a Consonant goes not without implication of vowelage, as in *dian Ca.* 4. f. 7.

So much for the Literall part. The Verball ensues.

## **C A P. 6.**

### *Of the Contracting of writings.*

**T**He best Enginere in deriuing Na-  
viable Paſſages from vnpaſſable  
Currents confines not himselfe either to

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cut a thorow-new Fosse or to rectifie  
the old Channel for his Conuoy, but  
pursuesth'one and followesth'other as  
Art and the Medium shall demonstrate.  
In like manner having hitherto run the  
Leuel of a new Tract in this my inuen-  
tion, here will I pitch a Lock and fall  
into the Current of antient abbreviations  
already sounded for good Tracts  
to piece vp a portable Conuoy for my  
Post-writ.

The Contracting of Writings is the  
penning of a part for the whole, and is  
either of single words or of Sentences.

The Contracting of words is the  
leaving out of some letters comprised in  
the full composition and prolation of  
the same; and this is either *Medial* or  
*Final*.

*Medial Contraction* is the penning  
of the beginning and termination of the  
Word with a dash over the same to note  
the defect; so *anima* is contracted to  
ā̄, *apostumate* made āp̄t̄e, *melancho-*  
*lia* m̄lia, *misercordia* m̄ia, *spiritus* s̄pus,  
*honourable* hōble: yet some intermedial  
Letters of eminence may be vsefully in-  
serted,

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serted, as *ad̄stron administration*, *anḡtie antiquitie*, *tem̄tus tempestucus*: but the dash is superfluous in Characterie.

To this Place may be referred the writing of words after the vulgar sound; as for beautie, carique, deaw, goodnesse, myrrhe, neighbour, righteous, tongue; write buti, caric, du, gudnes, mir, nibor, ritus, tung: so xlent, dilog, ruly, surgin, vement, for excellent, dialogue, ruthfully, chirurgion, vehement.

Also the Contracting of two or more words into one, as *noſtin*? for *boniſtine*? *lilo* for *licentiam interloquendi*: *Vinum Cos* for *Vinum colore, odore, sapore insignitum*. So the seauen deadly Sinnes are intimated by one word in this verse:

*Si mortem vites ſemper Saligia vites.*

So *Ile* for I will; *welc dut*, wee will doe it; *thuse*, the vſe; *th'our*, the hower.

The syllable *conſerues* well for cion, ſion, eion in terminations.

Numeral words haue native abbreviation by letters or figures.

Finall Contraction pens onely the first part of the word with a punct at the fracture to intimate the ſupplement, as in  
our

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our Recipes, thus; Rx. pil. coch. 3. ij. pil. pol. 3j. diag. et troch. alh. an. gr. jſg. ol. mac. g. ij. ol. zz. g. j. cum aq. nr. cephal. q. f. f. p. 7. deaur.

But the first syllable, with a leading Letter to an other, may supersede the puncture, as in comb combine, himſ himself, iniq iniquitie, notw notwithstanding.

The Contracting of Sentences is the penning of a competent beginning of an habituall or knowne Lexion with &c. at the break-off, to imply the sequence. But in quotable Writs, quote onely the Author and Place, and supply by Reuise.

And here may I conclude Literall *Brachigraphy* for the compleat Art, with this caution, that when you vſe it not for close nor for secret, but for speedy writing onely, tis then not amisse to take more liberty both for distance of Place and fulnesse of Letters, the better to distinguish Implications.

Of the Verball part, thus much in a word, though a few more will suffice at large.

*FINIS.*





